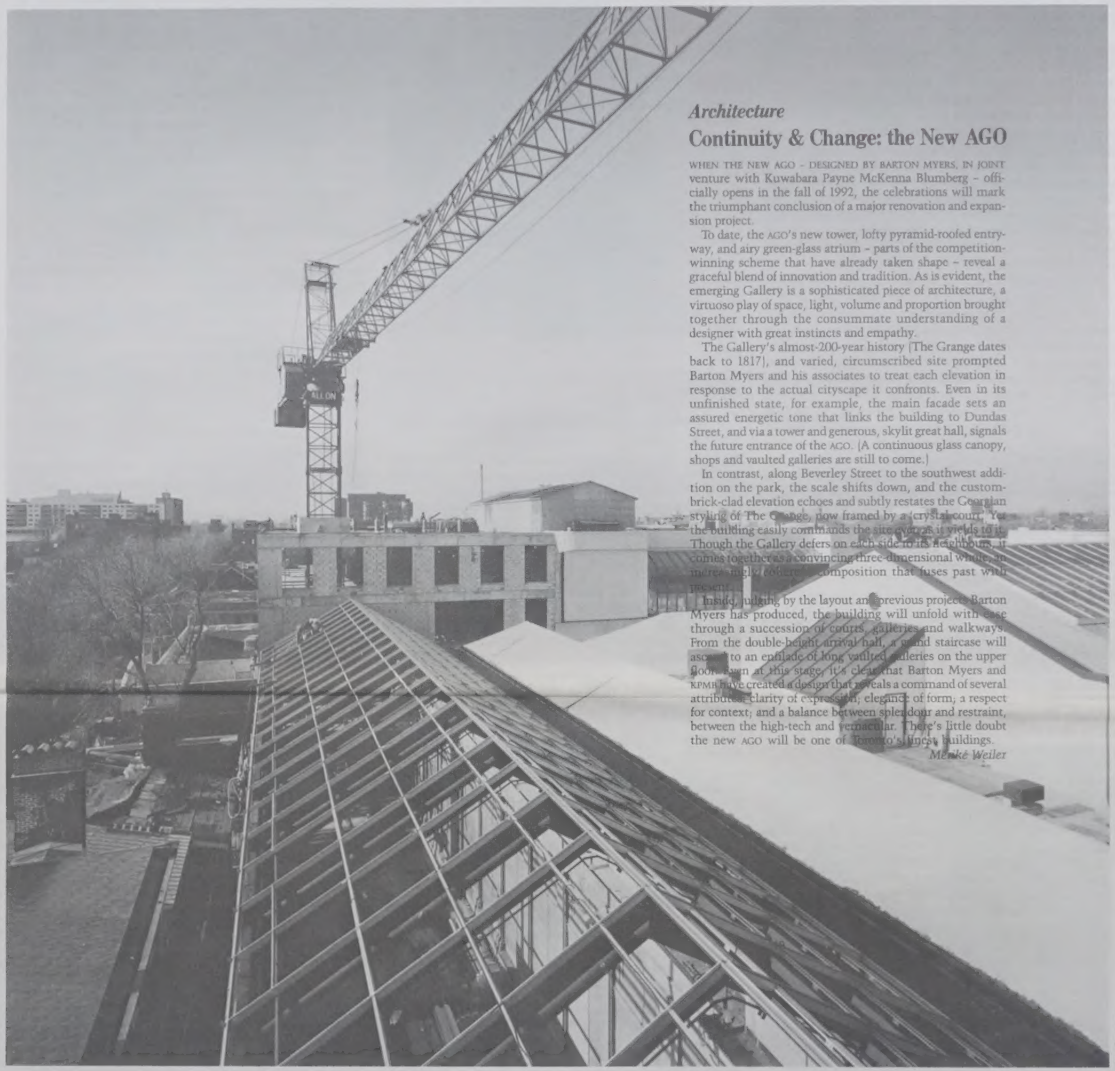
ART GALLERY OF ONTARIO

APRIL 1991

AGO NEWS

A publication for Members • Volume 13, Number 4



Architecture

Continuity & Change: the New AGO

WHEN THE NEW AGO – DESIGNED BY BARTON MYERS, IN JOINT venture with Kuwabara Payne McKenna Blumberg – officially opens in the fall of 1992, the celebrations will mark the triumphant conclusion of a major renovation and expansion project.

To date, the AGO's new tower, lofty pyramid-roofed entryway, and airy green-glass atrium – parts of the competition-winning scheme that have already taken shape – reveal a graceful blend of innovation and tradition. As is evident, the emerging Gallery is a sophisticated piece of architecture, a virtuoso play of space, light, volume and proportion brought together through the consummate understanding of a designer with great instincts and empathy.

The Gallery's almost-200-year history (The Grange dates back to 1817), and varied, circumscribed site prompted Barton Myers and his associates to treat each elevation in response to the actual cityscape it confronts. Even in its unfinished state, for example, the main facade sets an assured energetic tone that links the building to Dundas Street, and via a tower and generous, skylit great hall, signals the future entrance of the AGO. (A continuous glass canopy, shops and vaulted galleries are still to come.)

In contrast, along Beverley Street to the southwest addition on the park, the scale shifts down, and the custom-brick-clad elevation echoes and subtly restates the Georgian styling of The Grange, now framed by a crystal court. Yet the building easily commands the site everyw it yields to it. Though the Gallery defers on each side to its neighbours, it comes together as a convincing three-dimensional whole, a multi-angled, rotating composition that fuses past with present.

Inside, within the layout and previous projects Barton Myers has produced, the building will unfold with ease through a succession of courts, galleries and walkways. From the double-height arrival hall, a grand staircase will ascend to an enfilade of long, vaulted galleries on the upper floor. Even at this stage, it's clear that Barton Myers and KPMB have created a design that reveals a command of several attributes: clarity of expression, elegance of form, a respect for context, and a balance between splendour and restraint, between the high-tech and vernacular. There's little doubt the new AGO will be one of Toronto's finest buildings.

Mariké Weiler

Photo Lenscape

Summer Programs & the AGO Expansion

ANYONE WHO HAS SUFFERED THROUGH A MAJOR RENOVATION will probably agree that the best strategy, by far, is to escape until the work is done. The AGO has chosen not to use that option. Since 1987, when the Gallery served notice that its space was antiquated and inadequate, and launched plans for renovations and expansion, it has kept its doors open to the public. That decision has meant a complex juggling of schedules for exhibitions and events, and an immense amount of behind-the-scenes activity by staff.

June to September From June 3 into September, construction work connected with the AGO's expansion/ renovation project (the gala opening is scheduled for the fall of 1992, and there's a mini-celebration this September) will limit public access to the AGO. The Gallery and The Grange *will* remain open, and a lively, scaled-down program of events is planned. Two projects have prompted this restricted access: the demolition of the western portion of the Dundas Street facade, and the installation of state-of-the-art life-safety systems, including new sprinklers and heat and smoke detectors.

Entrance & Activities During the summer, entrance to the AGO will be through The Jackman Hall doors, just behind the Moore sculpture at McCaul. A special outdoor access ramp for the physically challenged will be installed; inside, an elevator or ramp will take visitors up to the second floor. Summer activities will focus around the Henry Moore Sculpture Centre, Jackman Hall, the Anne Tanenbaum Gallery School and The Grange.

Above: Sculpture court rooiscape, during earlier construction.

Left: Henri Perré's c.1875 watercolour of The Grange. AGO, Goldwin Smith Collection.

Canadian Art, Moore Sculptures, Film Inside the Moore wing, visitors can look forward to seeing a display of Canadian art, and, as usual, the internationally famous Henry Moore Collection, the largest public collection of Moore's work in the world. In Jackman Hall, the popular noon-hour film program will continue, and there will be two major film series: *Recent Chinese Cinema* (Jun 13–23: 10 feature films, plus two animation programs); and a selection of Japanese alternative and avant-garde films (Jul 16–Aug 9) that includes *Black Lizard*, Mishima's underground classic.

The Grange Costumed interpreters will guide visitors on tours of The Grange, the Gallery's historic home. Built in 1817 (Toronto's oldest surviving brick house), The Grange has been meticulously furnished and restored to reflect the period of the 1830s. Entrance is through Grange Park (use the lion knocker), and is free with AGO admission.

Gallery School It will be business as usual for the Anne Tanenbaum Gallery School, with access through the Beverley Street doors on the west. Programs include Summer Children's Studio (Jul 8–Aug 2); Adult Studio on Wednesday and Thursday evenings (Jun 26–Aug 15); and the Sunday Travelling Studio (Jun 30–Aug 18). The school's annual exhibition will be held June 20 to 23. For details: 979-6621.

Shops & a New Cafe The Impulse, Jewellery, Book and Reproduction shops will be temporarily relocated and open for business. As a special treat, an elegant new Euro-style cafe, serving beer, wine, soups, salads and homemade croissants, will also open its doors.

Admission Prices & Special Events During the summer months, admission prices will be sharply reduced: $1 (including GST) for adults, 50¢ for students/seniors/youths. As always, children (accompanied by adults) and Members will be admitted free. Please note that spaces used for special events, including the Walker Court, will not be affected by construction and will still be available for after-hours functions.

Come for a visit. Become a Member. Together we can build a bigger, better AGO.

Barton Myers: Architectural Alchemist

BY MERIKÉ WEILER

BARTON MYERS HAS EARNED AN INTERNATIONAL REPUTATION for excellence in architectural design and urban planning, with projects ranging from houses to large-scale urban developments. Many of his projects have been pioneering efforts: his own industrial, off-the-shelf components house in Toronto; the development of high-density urban infill in Canada; and the sensitive restyling of existing buildings.

Born in Norfolk, Virginia, Barton Myers received his Master of Architecture degree from the University of Pennsylvania and subsequently worked with Louis Kahn. He established his practice in Toronto in 1968. In 1980, he opened an office in Los Angeles that is now the firm's base with approximately 35 architects.

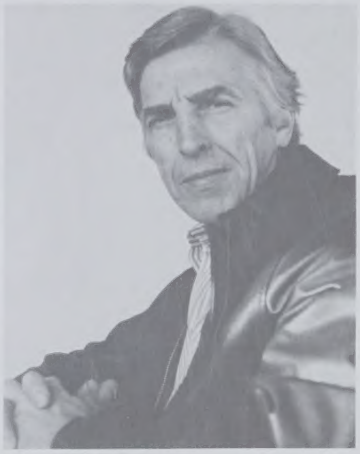
From its inception in 1975, Barton Myers Associates' commitment to design excellence has been recognized in awards for planning, architecture and interior design. After receiving the Governor General's Award for Architecture for the Seagram Museum, Barton Myers was also the 1986 recipient of the first Toronto Arts Award for Architecture in recognition of his contribution to the city. In 1989, the Royal Architectural Institute of Canada nominated him for the International Union of Architects' Gold Medal.

Senior professor of architecture at UCLA, and chairman of the design review committee for Hollywood, where he now makes his home, Myers has recently completed several commissions. Among these: the Seagram Museum, Waterloo, Ontario; two theatres for the Portland Performing Arts Center, Oregon; Canadian Broadcasting Corporation Headquarters Masterplan, Toronto; a competition-winning design for the Municipal Government Center in Phoenix, Arizona. Current commissions, in addition to the Art Gallery of Ontario expansion (a joint venture with Kuwabara Payne McKenna Blumberg), include the $40 million Cerritos Arts Center, California, scheduled for completion later this year; the new concert halls for Edmonton and Newark, NJ; and the US Pavilion for the 1992 World's Fair in Seville, Spain.

Meriké Weiler: How did you interpret the original competition brief for the AGO expansion and come up with your design decisions?

Barton Myers: I should preface this by saying that the AGO must have one of the most democratic processes around: Gallery staff had tremendous input into the final building's development and design. It may sound natural, but that degree of involvement is actually rather rare. The process started with an excellent program by Brian Awde, who'd worked closely with the Gallery. With any competition, you need a clear program, first of all. Then, a good jury to interpret that program. And hopefully, there's a realistic idea of when the structure's going to be built. That's what we look for – and the Gallery seemed to be in good shape on all three counts. After we won the competition, thanks to Tom Payne's patience and talent, we almost totally reprogrammed the building. That's essentially the way the system should work: you can't simply take a winning competition scheme and build. For great buildings, you need great clients. Architect and client have to work very closely together. Maybe I should describe our response, our sense of excitement, at the idea of designing the Gallery, the idea of contributing to this city.

I think Toronto has emerged as one of the world's great cities. And the measure of great cities is really the measure of their most significant institutions: they provide the soul of any city. Art galleries are really a modern invention, although people have collected for thousands of years. The concept of a public institution, operating for the benefit of the public –



Architect Barton Myers

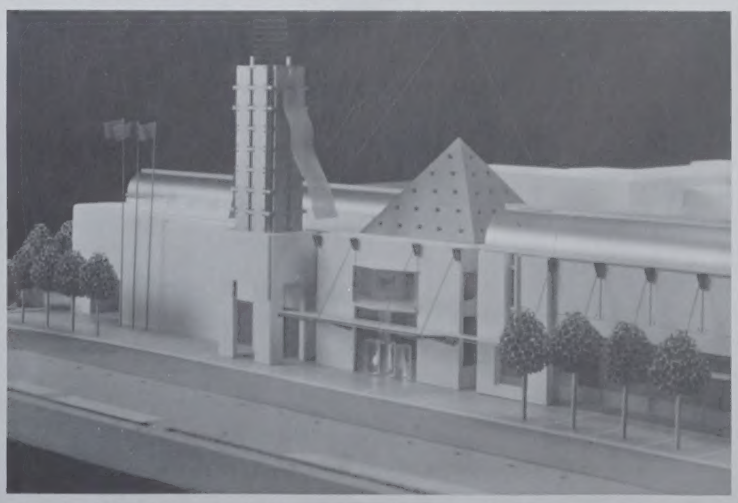
that's relatively new. It really comes out of France and the Revolution.

You mean the modern museum only dates back to 1789?

Right. In North America, the first museums of that kind occur around 1790 in the United States: Charleston and Philadelphia, I believe. We've come a long way in 200 years. But keep in mind that, though an immensely successful idea, this is still a new kind of institution with a degree of schizophrenia. The earliest evolution of the art gallery really comes out of monasteries, the keepers of treasures in the past. Today, in contrast, museums have almost evolved into great entertainment centres. The Beaubourg in Paris, for example, draws around eight million people a year. So a museum has this wonderful sense of schizophrenia: it's an oasis, a place of contemplation and great beauty, yet people also go there to be moved and entertained. One tries to balance those elements, and that balancing act shapes the immediate context.

The AGO's location couldn't be better: downtown, within walking distance of the financial district, in a highly diversified neighbourhood with great transportation access. The Gallery's origins are clearly visible in Grange house and the surrounding park. And there are two distinctive fronts: one facing Dundas, a busy commercial street, and the neighbouring Chinese community; the other with a beautiful view on a quieter green space. So when we entered the competition, we had to think very carefully about all those aspects. Also, we were the fourth set of architects contributing to the evolution of the Gallery: first, there was the builder of The Grange; in the 1920s, Darling and Pearson; and then John Parkin (with some input from Henry Moore) in the '60s. We complete the twentieth century, and, hopefully, set up the institution for the twenty-first.

What are some of the organizational concepts underlying your design? How did you decide to shape the spaces and integrate new forms with existing ones?



Architectural model of the AGO's new tower, pyramid-roofed entrance court, vaulted galleries and glass-canopied shops opening to Dundas Street.

Two ideas were important. One is that, given the eventual scale of the building (around 500,000 sq.ft., including The Grange – our new additions are close to 100,000), we had to think of a clear architectural device to organize the space. How should we lay out the galleries, so that the logistical aspects – curatorial relationships, technical services – work like clockwork? And how should we organize the movements of the public? We really struggled with the question of the entrance. Should it stay on the old access, through to The Grange? (That didn't seem to work; it's almost too abrupt an entrance.) Or should we move it closer to University Avenue, public transit and the Moore Gallery to take advantage of existing elevators and the ramp? I think we made the right decisions. We moved the entrance east and, to produce a genuine sense of arrival, created a pyramid-roofed arrival hall. Next, we organized an east-west spine, a walkway that links the large galleries: Moore, Zacks, the new contemporary galleries.

Basically, you created a cross-access.

Parallelling Dundas Street. Off this two-level spine, we developed a looping system around the Walker Court: the latter became the focus and centre of a circuit in which one could move clockwise or counterclockwise. Once the southwest wing was added (part of the staff will move there in May), the final key component was the sculpture atrium on the south. This Crystal Court –to use our original term – was meant to link the Darling and Pearson area, the Old Masters galleries, to The Grange. That's really one of the most sensitive areas, because we were dealing with two historical monuments, trying to find the right element that would harm neither. It was a critical piece, allowing us to complete the circulation pattern and make use of a beautiful area that was totally underutilized. What we ended up with internally, from an organizational viewpoint, was a series of 'great rooms': first, a new entrance, Weston Court; then another focus, the central Walker Court; finally, the introduction of the Tanenbaum Sculpture Court at the south. And, of course, we'll get some spectacular new contemporary gallery spaces along the north.

You seem to create contrasts, playing off the transparency of the public 'front-of-house' areas (the street-front shops, for example, plus the glass atrium at the south) against the opacity of the more private south-west wing, where openings are punched into the brickwork. Is that a conscious way of working?

Very much so. We're obviously basing much of our design on the idea of completing and reinforcing the commercial and artistic energy of Dundas Street, making links both to the west and to University Avenue. We organized the museum shops along the front, adding a grand entrance and a glass canopy, as a way of connecting the institution and the street. On the south, because of the historical context, and the desire not to dominate The Grange (rather, be part of it in a traditional sense), we added space in the form of a wing. This addition refers to The Grange as the centrepiece, picking up its scale in many ways. The rhythm of the windows, the beautiful brick, provide a more passive background setting and try to re-establish the park. So you're right: there are two very different moods. ...Then the next idea that runs through is the shaping of the rooms, and the quality of details and finishes. Here we tried for a contemporary updating of some of the Renaissance ideas that are the foundation of the original style of the Darling and Pearson wing. We're introducing sandblasted or painted steel, warm grey stone and other materials that are stylistically compatible: a 1990s version of the earlier vocabulary. We're not trying to produce a Wexner [Peter Eisenman's Wexner Center for the Visual Arts in Columbus, Ohio], where the architecture is everything, where all the new additions are essentially like sculpture. Instead, we tried to produce architecture that is strong, yet enhances the existing structure.

So you were willing to play a more supportive role, not be the superstar?

We were trying to work in harmony and balance (my associates at BMA, John Dale and Michael Murdock, with Tom Payne and others at KPMB, deserve a lot of credit). Though strong, the architecture is clearly designed to house and showcase art. More like a melodious piece of music than one with jarring discordant passages. That's very different from the competitive philosophy at the Wexner.

In your past projects, there's usually been an element of re-use, conservation, infilling. You've obviously been very sensitive to the environment.

That's a good way to put it. The Gallery is very urban in that sense. It's like a microcosm of the city: a museum that has grown over 200 years. Like cities, each generation re-interprets, adds its own ideas. What you get is quite rich, varied, rather than just one cut in time.

continued on p. 5

Exhibitions

The Swinton Collection of Inuit Art
Walter Trier Gallery to May 26
Selections from the 371 works donated to the AGO by Inuit art scholar and collector George Swinton.

Individualités: 14 Contemporary Artists from France
Zacks & Irina Moore galleries to Apr 7
The works of Alberola, Baquié, Beaugrand, Bertrand, Blocher, Boltanski, Buren, Calle, Garouste, Kuntzel, Lavier, Messager, Parmentier, Toroni. Catalogue (bilingual). Organized by the Art Gallery of Ontario and the **Association française d'action artistique** in the context of Canadian-French cultural exchange programs. This exhibition has received generous support from **The Canada Council, The Best Western Chestnut Park Hotel**, and the **Europe-Ontario Development Association.**

Permanent Collection

Frank P. Wood Gallery
Fourteenth–20th-century paintings, 19th- and 20th-century sculpture.

John Ridley Gallery
Canadian historical art.

McLean Gallery
Group of Seven works, complete with such interpretative aids as audiotapes and computers.

Henry Moore Sculpture Centre
Plasters, bronzes and graphics.

Prints and Drawings Galleries
The AGO collection and loans.

Extension Services

1991: 25th Anniversary

Travelling Exhibitions
AGO-circulated shows. Dates are subject to change.

Confrontations of Form
Art Gallery of Peterborough
to Apr 7

Spirit in the Landscape
Sir Wilfred Grenfell College Art Gallery, Corner Brook to Apr 15

4 Hours and 38 Minutes: Videotapes by Lisa Steele and Kim Tomczak
A Fraser Elliott Foundation Canadian Contemporary Exhibition
Winnipeg Art Gallery to Apr 14

Robert Fones: A Selected Survey
Macdonald Stewart Art Centre, Guelph to Apr 14

Jacques Lipchitz: A Life in Sculpture
The Jewish Museum, New York
to Apr 16

Lucius R. O'Brien Visions of Victorian Canada
Vancouver Art Gallery to Apr 28

Flights of Fancy: Kenojuak, Lucy, Pitaloosie (Contact)
Belleville Public Library Gallery
Apr 1–27

Victorian Magazine Illustrations: Selected Wood Engravings from the Garrow Collection (Contact)
Temiskaming Art Gallery, Haileybury
Apr 9–30
*Moira Clark, Speakers Service
Apr 29

Impressionism and Its Context
Thunder Bay Art Gallery
Apr 12 – May 12

Towards a Lyrical Abstraction: The Art of L.A.C. Panton
The Gallery/Stratford
Apr 12 – May 12
*Robert Wuetherick, Speakers Service Apr 18

Noah Koughajuke's expressive stone *Family*, 1969. From the AGO's Swinton Collection of Inuit Art.

German Woodcut in the 20th Century
Kitchener/Waterloo Art Gallery
Apr 19 – May 19

"Artists with Their Work" Programs

Jane Buyers: Sculpture
Tom Thomson Memorial Art Gallery, Owen Sound to Apr 21

Carlo Cesta: Painting
The Library & Gallery, Cambridge
Apr 25 – May 25

Talks and Tours

Learn about artists, themes and issues in art. Topics available at the Info Desk. Free with admission. For group tours 979-6601.
Tue to Thu 12:15 & 2pm
Wed 6* & 7:30pm
Fri 11:15am** & 2pm
Sat*** & Sun 2 & 4pm

En français: le dimanche à 14h 30, le mercredi à 18h 45
***Rendezvous with Art**
Art at 6, Wed – half-hour tour plus informal discussion. Free.
****Artful Conversation**
Friday 11:15 – half-hour tour, coffee and conversation. Free for seniors.
*****Signed Talks**
For the hearing impaired: last Saturday of each month at 2.

Courses

The Birth of Modernism
Niamh O'Laoghaire, University of Toronto
The Jackman Hall
Wed Apr 3, 10, 17, 24
(A) 1:15–3:15pm (B) 6:45–8:45pm
What is Modernism? This course provides an introduction to the major artistic movements of the first half of the 20th century, with a particular focus on the emergence of abstract art. Following an initial discussion on abstraction and its late 19th-century roots, subsequent classes will examine Picasso's early work and the development and impact of Cubism (along with that of Matisse and Fauvism), on German Expressionism, Futurism, Russian Constructivism and De Stijl. The series concludes with the significance of Dada and Surrealist art. *Fee:* Mem/sen/stud $55. Non-Mem $60.

The Taste for Collecting
Dr. Francis Broun
The Jackman Hall
Wed May 1, 8, 15
(A) 1:15–3:15pm (B) 6:45–8:45pm
Curious about how taste has affected collecting over time? How the art market works? How to get involved? Then join Dr. Broun for three weeks to investigate the historical influence of changing fashions and the "shock of the new"; the question of quality in art and how it is judged; the art market past and present. As well, Dr. Broun will look at current trends, offering practical advice on the hows, whys and wherefores of collecting. Bring your questions! Each class will offer the opportunity for open discussion as well as informal conversation over coffee (series ticket includes refreshments). *Fee:* Mem/sen/stud $45; Non-Mem $50.

To Purchase Tickets:
In Person: Visit Education Services (Mon–Fri, 8:30am–5pm, except holidays).
By Mail: Send a stamped self-addressed envelope, daytime phone number and a cheque payable to the Art Gallery of Ontario c/o Scheduling Office, Education Services. Please indicate series.
Telecharge: 979-6601 during office hours (VISA, MC, AmEx). Tickets held for pickup *post-payment*. NB: Entrance via McCaul Street doors. General admission seating. No refunds.

Concerts

Grass Roots Concerts
Fri Apr 19 – 2:30pm
From the Toronto Symphony: cellist Daniel Domb accompanied by pianist Natalia Tyomkina. (May 24 – Toronto Symphony Brass Quintet.)

Sunday Concerts
Apr 14 & 28, 3pm

Pianist Francine Kay

Come join us. And listen to the music in the Walker Court. From the Royal Conservatory of Music: Apr 14 – pianist Francine Kay playing Mozart, Chopin, Scriabin; Apr 28 – pianist Jean Saulnier, 1990 CFMX Scholarship recipient, in the CFMX Prizewinner's Concert. Join us for this career launch and for a draw for a $10,000 baby grand piano: tickets available at CFMX, or at AGO 1 hour before the concert. Media support by **Sun Alliance Insurance** in association with 96.3 **CFMX-FM** 103.1.

Films

Noon-Hour Films
Fridays, 12:30pm in The Jackman Hall. Free with Gallery admission. Entrance via AGO lobby.

Apr 5
Snowscreen: The Art of Michael Snow
(1984 col. 50 min) A survey of Snow's work in various media.

Apr 12
Chambers: Tracks and Gestures
(1982 col. 55 min) Highlights the life and work of London, Ontario artist Jack Chambers, revealing his deep interest in music, film, photography and painting.

Apr 19
Frida Kahlo
(1983 col. 82 min) Kahlo's work, increasing interest in politics, and tempestuous relationship with her husband, Diego Rivera.

Apr 26
Georgia O'Keeffe
(1977 col. 60 min) This sensitive presentation looks behind the legend to reveal a woman full of warmth, humour and practical wisdom.

For Kids

Family & Community Studio
Sun Apr 7–21, 1–4pm
Drop by the Gallery School on Sundays and challenge your creativity. Gallery School artists will help you and your family explore the processes of drawing, painting, printmaking and sculpture. Under-12s need accompanying adults. Regrettably, groups cannot be accommodated. Free with AGO admission. Art materials donated by Binney & Smith (Canada) Ltd., manufacturers of **Crayola®** products.

Hands On
Sun Jan 6 – May 26, 12–4pm
Kids (4–12) and their parents are invited to join in imaginative art-related activities. Come and create live portraits via costumes and video, high-tech computer drawings, or 'paintings' made of light – then connect these experiences to the Gallery's contemporary and historical works. Pick up tickets for hourly sessions at the Info Desk (first come, first served). A parent/child program free with AGO admission.

Gallery School

Anne Tanenbaum Gallery School
Discover the joys of art or improve your skills at one of Toronto's oldest art schools. Limited class sizes; faculty and courses are subject to change. Please consult brochure or call 979-6621.

Adult Studio
Wed & Thu Mar 27 – May 30, 7–10pm
Ten-week courses offered for both beginner and more advanced students in introductory, portrait and life drawing, pen and ink, painting, printmaking and watercolour. New this year is a drawing course for francophones. Registration by mail or in person only. Cheques may be post-dated to first day of class. Fee: $200; $150 for Gallery Members.

Advanced Studio
Sat Sep – Jun 92, 9am – 1pm
A precollege program, this course provides technical training and develops perceptual awareness, giving special attention to students preparing for postsecondary studies in fine art. Courses, taught by professional practising artists, include anatomy, drawing, painting, printmaking, film/video/performance, architectural and basic design. Admission to the program: individual applications, which may be made throughout the year, are evaluated by the faculty in late spring and early fall. Fee: TBA. Program generously funded by the **Eaton Foundation**, special scholarships by **Shell Canada Ltd.**

Masters' Series: Adult Studio
Dates TBA, 7–10pm
Selected masterworks from the AGO collection will be studied from a studio perspective with curatorial examination and discussion. Previous studio experience required. Fee: $200; $150 for AGO Members.

Summer Children's Studio
July 8 – Aug 2, Mon – Fri, 9:30am – 3:30pm
We're gearing up for another exciting summer. Classes run each day to 3:30, with extended care available. Students work in sculpture, painting, and printmaking. Summer Studio dates: July 8–19 (8–10 years); July 22 – August 2 (11–13 years). Teens (14–18) have the choice of attending for two weeks or an entire month for an extended painting course. *Registration*: Wed, May 1, 7–9pm (in person first-come-first-served basis only). NB: space is limited. Fees: (A) 2 weeks: $300; $250 Members (B) 4 weeks: $430; $355 Members.

The Grange

Odoardo Fantacchiotti's neoclassical marble Pandora. Gift of W.R. Brock family, 1924.

Complete your visit to the AGO by seeing where it all began – at The Grange, built in 1817 by D'Arcy Boulton Jr., one of the town of York's leading citizens. The oldest surviving brick house in Toronto, it was from 1913 to 1922 the Gallery's first home. Travel back in time and discover this elegantly restored gentleman's house of the 1830s. Free with AGO admission. Entrance via Grange Park. A Volunteer Committee project. For tickets (GST included), information, adult tours: 977-0414 ext237.

William Morris Society Lecture 1991
Robin Spencer, Art for Art's Sake, or Profit for Profit's Sake
Grange Music Room
Thu Apr 11, 7:30pm
Robin Spencer, professor of art history at St. Andrew's University in Scotland, will raise questions about the relationship between art and profit in Victorian England, particularly the motives of artists within the context of Modernism. An acknowledged expert on Whistler and Victorian art, he is currently working on a book that will include a chapter on the art dealings of Whistler and William Blake. Tickets $10 (limited number available) include refreshments served 'below stairs.' Reservations required.

Grange Luncheon Lectures
Finish the season with two explorations of life in the Toronto of William Henry Boulton (1812–1874), son of the builder of The Grange, and last of the family to live in the house. A tasty luncheon from the Grange kitchen will be served. Tickets $10 per lecture (incl. lunch). Reservations required.

Gentleman or Rogue
Thu Apr 4, 11am
Renée Benn, Grange historical researcher, will give us an in-depth portrait of William Henry Boulton, probably one of Toronto's most colourful and controversial figures. Described as a "gentle and amiable gentleman" in private life, in public (alderman, member of Parliament, and four-time mayor of Toronto), he was abrasive and belligerent, thriving in the rough-and-tumble world of 19th-century politics.

Architecture and Furniture in William Henry Boulton's Toronto
Thu Apr 18, 11am
Elizabeth Ingolfsrud, contributing editor of *Century Home*, will share her extensive knowledge of design and architecture. By mid-century, the classical symmetry of Georgian design was gradually replaced by picturesque Regency and Romantic Gothic Revival. Prosperity and an increased population stimulated furniture buying, and gave an impetus to the development of local manufacturers.

Gallery Hopping

A Volunteer Committee project. Tickets and information: 977-0414 ext263.

Spadina Art & SkyDome Architecture
Thu Apr 11, 11am
Explore Canada's largest collection of galleries under one roof – 80 Spadina – before lunch, and walk south to the famous SkyDome with the world's first fully retractable roof. Here we tour behind the scenes; tour includes special boxes and a museum collection of artifacts unearthed during construction. $25 (incl. lunch).

Springtime in the Brandywine Valley, Delaware
May 21–23
Visit Winterthur, home to the world's finest collection of American decorative arts, and Longwood Gardens' 20 greenhouses and 350 acres of gardens in spring bloom. Other attractions include the Brandywine River Museum, duPont homes, Nemours Mansion, Hagley Museum and the Delaware Art Museum.

Travel AGO

A Volunteer Committee project. For details, call 977-0414 ext263.

Ireland & North Wales
Apr 30 – May 13
Breathtaking scenery, both coastal and mountainous, serves as a backdrop to elegant houses, formal gardens and historic castles. Our Irish itinerary includes two houses that belong to the Knight of Glin and the Hon. Desmond Guiness, both authorities on Georgian architecture. Four nights in Dublin offer a chance to savour the city chosen as the 1991 European City of Culture. In Wales, we visit romantic castles and gardens, as well as the home of the Marquess of Anglesey, where Rex Whistler painted his famous trompe-l'oeil mural in the dining room.

Arctic Odyssey
Aug 30 – Sep 14
The Trip of a Lifetime! Cruise the Eastern Arctic in comfort and safety aboard the 80-passenger M.S. Polaris. Four outstanding resource people, including James Houston and Mike Beedell. Visit working artists in Pangnirtung, Cape Dorset, Lake Harbour and Iqaluit. Two weeks, starting in Greenland. Optional 3-day extension to Pond Inlet in the High Arctic.

Russia, Ukraine & Finland
Sep 20 – Oct 4

St. Nicholas Cathedral, Leningrad.

Travel by Finnair to Moscow, the seat of political power in Russia. Tour magnificent cathedrals, architectural monuments and artistic treasures. Visit Kiev, Ukraine's historic capital, then on to Leningrad, Peter the Great's St. Petersburg, with its elegant overlay of European style. Conclude with a look at the multifaceted charms of Helsinki, capital of Finland.

The Berkshires
Oct 1–6
Discover the Berkshires. Explore charming New England towns nestled in mountains ablaze with autumn colour. See the fine art museums of Amherst, Smith and Williams colleges and visit the famous Sterling & Francine Clark Art Institute and the pioneer past at the Pittsfield Shaker Village and historic Deerfield. The Berkshires are brimming with art, literature, theatre and history. From our vantage points at the renowned Red Lion Inn at Stockbridge, and the luxurious Orchard Inn at Williamstown, we will explore the past and savour the present with the help of curators and guides.

AGO CALENDAR • APRIL 1991

1 Monday
(AGO & retail shops closed)

2 Tuesday
(Impulse, Jewellery & Reproduction shops closed for inventory)

Exhibitions

Individualités: 14 Contemporary Artists from France to Apr 7

The Swinton Collection of Inuit Art to May 26

12:15&2 Tour

3 Wednesday
12:15&2 Tour
1:15& 6:45pm Course: *The Birth of Modernism*
6pm Rendezvous with Art
6:45pm Tour: en français
7:30pm Tour

4 Thursday
11am Grange Lecture
12:15&2 Tour

5 Friday
11:15am Artful Conversation
12:30pm Noon-Hour Film
2pm Tour

6 Saturday
2&4pm Tour

7 Sunday
12–4pm Hands On
1–4pm F&C Studio
2&4pm Tour
2:30pm Tour: en français

9 Tuesday
12:15&2 Tour

10 Wednesday
12:15&2 Tour
1:15& 6:45pm Course: *The Birth of Modernism*
6pm Rendezvous with Art
6:45pm Tour: en français
7:30pm Tour

11 Thursday
12:15&2 Tour
7:30pm William Morris Society Lecture

12 Friday
11:15am Artful Conversation
12:30pm Noon-Hour Film
2pm Tour
6:30pm Springtime Dinner Dance & Silent Auction

13 Saturday
2&4pm Tour

14 Sunday
12–4pm Hands On
1–4pm F&C Studio
2&4pm Tour
2:30pm Tour: en français
3pm Sunday Concert

15 Monday
7pm *Arctic Slide Lecture*

16 Tuesday
12:15&2 Tour

17 Wednesday
12:15&2 Tour
1:15& 6:45pm Course: *The Birth of Modernism*
6pm Rendezvous with Art
6:30pm Young at Art
6:45pm Tour: en français
7:30pm Tour

18 Thursday
11am Grange Lecture
12:15&2 Tour
7–9pm *New Members' Party*

19 Friday
11:15am Artful Conversation
12:30pm Noon-Hour Film
2pm Tour
2:30pm *Grass Roots Concert*
7pm *Films by Photographers*

20 Saturday
2&4pm Tour

21 Sunday
11am Sunday Start with Art
12–4pm Hands On
1–4pm F&C Studio
2&4pm Tour
2:30pm Tour: en français

23 Tuesday
12:15&2 Tour
7pm *Films by Photographers*

24 Wednesday
9:30am Art in the Morning
12:15&2 Tour
1:15& 6:45pm Course: *The Birth of Modernism*
6pm Rendezvous with Art
6:45pm Tour: en français
7:30pm Tour

25 Thursday
12:15&2 Tour
7pm *Films by Photographers*

26 Friday
11:15am Artful Conversation
12:30pm Noon-Hour Film
2pm Tour
7pm *Films by Photographers*

27 Saturday
2pm Signed Talk
4pm Tour

28 Sunday
12–4pm Hands On
2&4pm Tour
2:30pm Tour: en français
3pm *Sunday Concert*

30 Tuesday
12:15&2 Tour
7pm *Films by Photographers*

Club AGO

Young Associates of the AGO brings young people (18–35) and art together through educational and social programs. AGO membership a prerequisite: Club AGO membership is $15, $5 for students (incl GST). Tickets and information: Volunteer Office 977-0414 ext263.

Young at Art
Wed Apr 17, 6:30pm
Cocktails and a Cool Glass Eye
View continuous screenings of artists' videos (some from the AGO's collection) and talk to the artists on hand about their work. Here's an opportunity to bring a friend to the Gallery, renew membership, or become a Member. Cash bar and refreshments. Free.

Members' Activities

New Members' Party
Thu Apr 18, 7–9pm
Come and join a special party to welcome new Members to the Gallery. *All Members* are welcome to attend. Festivities include gallery talks, behind-the-scenes tours and a reception in the Walker Court. Please present your invitation or membership card at the door. Supported by **Inniskillin Wines**.

Arctic Images
Mon Apr 15, 7pm
The Jackman Hall

Pangnirtung Pass, Baffin Island

Join us for an evening with one of Canada's foremost adventure photographers, Mike Beedell, the resource photographer on Travel AGO's Arctic cruise (from Greenland to Baffin Island) in August 1991. His slide presentation will feature a selection of Arctic images collected over ten years of travel in the North. Free. Reservations required: 963-9163.

Tickets for Membership programs (limit of four per Member) *must* be purchased in advance. Refunds only available up to three working days before event. To order by mail, see page 6 instructions; by credit card, 977-0414 ext263.

Art in the Morning
Join us for refreshments in the Members' Lounge, followed by a tour. Tickets $5.90 (GST incl).

Inuit Prints
Wed Apr 24, 9:30am
Norman Zepp, Inuit art curator, highlights the Swinton Collection.

New Perspectives: Georgia Ridley Gallery's Reinstallation
Wed May 15, 9:30am
Dennis Reid, Canadian historical art curator, will tour these newly renovated, experimental galleries – a possible prototype for future gallery space.

Sunday Start with Art
Meet in the Members' Lounge for a continental breakfast followed by a tour. Tickets $8 (GST incl).

Inuit Prints
Sun Apr 21, 11am
Norman Zepp, Inuit art curator, highlights the Swinton Collection.

New Perspectives: Georgia Ridley Gallery's Reinstallation
Sun May 12, 11am
Join David Wistow for a tour of this interactive space that may be a prototype for future AGO galleries.

Special Events

Springtime Dinner Dance & Silent Auction
Fri Apr 12, 6:30pm
Begin with champagne in the lower lobby while viewing auction items: 18kt gold earrings, an evening at the SkyDome Skysuite for 16, a weekend trip to Vancouver's Rocky Crest Resort and much more. Then dinner in the Walker Court and the silent auction, hosted by Brian Master. 977-0414 ext263.

Shops and Services

Art Rental & Sales Gallery
After seeing the Swinton exhibition at the AGO, walk down McCaul street to see our selection of contemporary Inuit art from the Keewatin area – soapstone sculptures, wall hangings, stonecuts and stencils on paper that you can take home or to your office. We have works by such well-known artists as Amittu, Ariluk, Kavik, Miki, Oonark, Pootoogook, Puu'luq and Pudlat. Rentals range from $14 to $30 per month and the price is right should you decide to purchase. We're at 35 McCaul Street, 2nd floor. (Tue to Sat 10:30–4pm, Sun 1–4:30pm). A Volunteer Committee project. 979-6658.

The Impulse Shop

Silver baby cup. Designer: Ettore Sottsass. Swid Powell Collection.

Spring into summer: enjoy your garden early with a reproduction Victorian wrought-iron garden chair or a planter with old-world charm. Create a backyard haven for birds with a marble-resin leaf-shaped bird bath. Extend the rustic feel indoors with small but sturdy cast-iron doorstops shaped as fruit baskets or delightful pigs. Brighten your home with sculptural European glass decanters: Topsy Turvey vessels made by Krosno. The Swid Powell Collection features striking silver-plated baby cups designed by Ettore Sottsass and Robert and Trix Haussmann.

The Jewellery Shop
The Jewellery Shop welcomes Judy Parker to its ever-expanding group of artists. Her exquisite pins and pendants are actually small collages, built up layer by layer. Using exotic leathers for her textured designs, Parker inlays sterling silver stars or a brass moon. No two pieces are identical and each is accompanied by a numbered, signed certificate. A Volunteer Committee project.

Elegant Topsy Turvey jugs. At the Impulse Shop.

The Reproduction Shop
Spring is on its way and our Canadian buyer has some collector's items to share: limited editions (200), printed c.1960, by such notable Canadian artists as Town, Curnoe, Snow and Milne. If you're a

Raoul Dufy's *Le Violon Rouge*. At the Repro Shop.

The Book Shop

MUSEUM ARCHITECTURE CHANGED IRREVOCABLY THE DAY the Pompidou Center opened its doors in Paris in 1977. Turning its back on the museum's traditional role as a serene sanctuary (a concept that may date back as far as Ptolemy I, who referred to a palace of treasures in ancient Alexandria as a *Mouseion*, a 'realm of the muses' where the gods could meditate), the Pompidou put forward a vision of the museum as a more accessible, open institution, involved with education and even entertainment. Popular with the public, if not with many guardians of high culture, the new museum's "controversial exterior form and interior program radically reversed notions of what a museum could be or do."

While the notion of a treasure house has not been abandoned, today almost every new museum includes restaurants, classrooms, shops, libraries, theatres, lounges and gardens, as well as galleries. The complex forms that evolved to house these elements bear little resemblance – inside or out – to the "stolid cathedrals of art" that museums once declared themselves to be.

Provocative, intelligent, and richly illustrated, Douglas Davis's *The Museum Transformed* surveys the expansion of museum construction over the last decades – an era in which the tension between populist and aristocratic impulses has been revealed in an amazing array of projects. From James Stirling's Staatsgalerie in Stuttgart to Gae Aulenti's sculptural reworking of a turn-of-the-century train station in Paris, from Richard Meier's elegant High Museum in Atlanta to I.M. Pei's pyramidal addition at the Louvre, this handsome and useful book surveys the full breadth of late 20th-century museum design. By presenting examples of the best of museum architecture – including the work of Arata Isozaki, Frank Gehry, Renzo Piano and Peter Rose (Canadian Centre for Architecture) – *The Museum Transformed* describes the collision of architecture and culture in a challenging, revealing manner. (Abbeville Press: 240 pp. 197 illustrations/104 in full colour. $80/Members' discount 10%) 979-6610.

Shakespeare fan, we have a bright poster featuring flowers from Shakespeare's plays. We've also added two new bronze frames to our standard line, as well as a rainbow of new colours in custom framing. Members' discount 10% on $10+ sales. A Volunteer Committee project.

Volunteers Wanted
Add new dimensions to your life and help the AGO with projects in the Gallery, The Grange and the volunteer-run shops. A few hours of your time each week will provide useful services for the Gallery and a wonderful experience for you: meet new people while learning about history and art. Applications from the Membership Centre or the Volunteer Office: 977-0414 ext263.

Edward P. Taylor Audio-Visual Centre
The A-V centre offers 35 mm slides, media kits, videotapes on art-related subjects, film classics on VHS, for educational use throughout Canada. Loans or in-house viewing by appointment.

Edward P. Taylor Reference Library
Closed temporarily to nonstaff readers. Library collections are in storage until mid-1991.

Victorian reproduction garden chair. At the Impulse Shop.

The Restaurant
The main-floor dining room offers a varied menu. Fully licensed. Reservations 979-6612.

The Coffee Shop
A snack stop on your AGO tour.

Membership Centre
Visit the Membership Centre in the lobby for new, renewal and gift memberships. Inquiries welcome.

Members' Lounge
Meet for drinks or a light lunch in this elegant room overlooking the Walker Court. Reserved for Members and their guests. Select menu. Licensed. No reservations.

Norma Ridley Reading Room
A quiet space off the Members' Lounge stocked with art magazines and exhibition catalogues.

Not quite Pompeii…but a sense of archaeology, connections between layers of history.

Right. In one chapter of *Studies in Italian Renaissance*, historian Wolfgang Lotz describes the experience of walking through the squares of Venice, Bologna and Rome, and suggests that this architecture remains timeless, alive, because past, present and future are all part of it. Each architect, each generation, added his own piece, but it was tempered by what went on before. There's an understanding, a sense of reconciliation, a sense of passing on a torch, that gives these spaces life. In contrast, cityscapes made all in one time tend to be terribly static.

Marrying new forms to old adds resonance….

Yes. Lotz's chapter ends with a beautiful quote from T.S. Eliot: 'Time present and time past / Are both perhaps present in time future / And time future contained in time past.' I love that. It's really my guiding principle.

It sounds as though, rather than finding the conditions of the Gallery site restrictive (including delays and problems that developed), you view them as part of the project, a challenge.

That's true. Not that I'm trying to write myself into this, but I do think the true sign of genius is to accept constraints and turn them into opportunities. Jane Jacobs has said where architects have had complete freedom, they've tended to get muddled; but give them *reasonable* constraints and you'll always be amazed at how ingenious they are. All designers need constraints.

Out of adversity comes beauty!

Someone did once describe me as a hairshirt architect.

That's a double-edged description.

I think it was Edward Jones, the designer of Mississauga City Hall, who called me a hairshirt architect. I've always intended to call and ask just what he meant.

I don't quite picture you as an ascetic…. The AGO's new addition seems to be broken down into smaller, somewhat houselike forms. Can you discuss specifics about scale and allusions to the surrounding – primarily Victorian – architecture?

The context is always important, a place to learn. As you walk around the existing Gallery, you see it has many different sides. Several elements were a given – Dundas Street, for example – and we play off those whenever they seem appropriate. First, you have the Moore wing and our new entrance hall. We added a tower, which is my reading of Ontario architecture: almost all of the province's great institutional buildings have an obelisk or tower to signal the front door. We went back to that idea to give the Gallery a presence. Then we picked up on the organization that John C. Parkin had established (it really derives from architect Louis Kahn and was popular in the '60s) of dividing space into significant and secondary spaces. We nicknamed that a 'plaid' order. Parkin used almost 60-foot spans, so the galleries and smaller service modules worked off that. The plaid comes through, reflected into the structure on Dundas Street, so that you can read a bit of the order established by Parkin, plus our expansion of the system. It's not a rowhouse module, but it *is* a breakdown of scale.

I'm delighted that the brickwork turned out so beautifully. Toronto is essentially a city of brick. I've always liked the idea that the AGO would be a brick/stone combination. To play off the strong masonry element, we introduced the 19th- and 20th-century technology of steel and glass – in the canopy, for instance. Near the corner, the Beverley Street facade was essentially in place – much of the '60s building still reads through – and then, at the southwest addition, the scale comes back to the scale of The Grange. So each side points to its context, responds to what was there. But we never attempted a Victorian building, for example. We may restate some of the elements, but we always try to work in a contemporary vein.

Certainly, there's a harmony of scale…especially on The Grange facade, where there's an echo along the cornice line.

The height restriction – 45 feet – had been established for the Gallery in the previous planning. Essentially, that seemed about right. I'm a great believer that cities should work through height control.

You used brick cladding on the first two floors, switching above to a light stucco.

That was very consciously designed. Considering Georgian architecture – Sir Christopher Wren, and a lot of buildings in Virginia – The Grange is not unlike the central part of Westover in Virginia, where, for example, wings were added at a later date. So when we looked at the Gallery's southwest corner, we decided to use this Georgian technique of creating a separate wing that aligned with The Grange [and with an existing wing on the east, occupied by the Ontario College of Art since the 1920s]. The community objected a bit to that. One of the compromises was to move the AGO's wing back slightly, so the inflection was to The Grange. Our addition picks up the rhythm of the windows in the brick. At the cornice, we use a slight barrel vault, rather than a pitched roof, to create a subtle distinction. Then we set back with an outdoor sculpture terrace, and the main block of the building rises in the same plane as the Zacks wing to the northeast at Dundas and McCaul. So we played this Georgian game. The Grange remains the centre point, and we balanced elements to the left and right, to the west and the east.

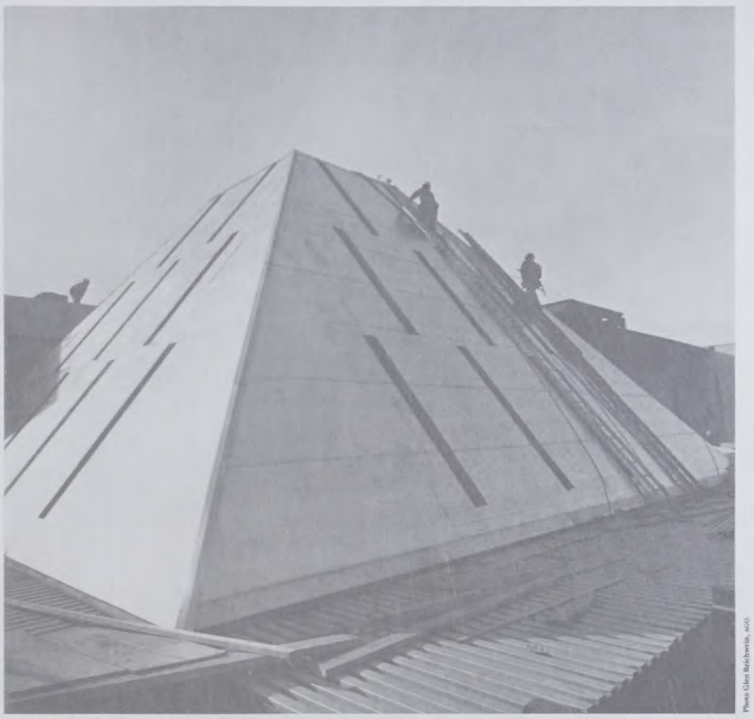


Photo: Glen Reichertz, AGO

Workmen on the pyramid roof of Weston Court

The pyramid-roofed entrance court is quite lofty, dramatic.

We wanted to create a great hall. It's not unlike what Louis Kahn tried to do at the Yale Center for British Art. He went back to the idea that the gallery had the spirit of a great manor house – the proper scale for those paintings. We decided this concept was appropriate: that you entered a welcoming hall, but one scaled up. I had originally intended a fireplace, and designed the space to house one. So there might be a beautiful rug, a fireplace, wonderful art on the walls. Your first impression, when you enter, is of an important transitional room, a room that establishes the Gallery's character and nature as a very special place. It will also prepare you psychologically and physically: your mood adjusts, your eye adjusts, from the hustle and bustle and brighter light outside to quieter, more controlled conditions. At the top of the pyramid is an oculus, and there are also slots of light, symbolically placed where you'd have joints.

So there'll be a diffusion, a fall of light.

The entrance hall also offers choices. A number of options are rendered clearly visible, starting with the front information desk, the first presence of the Gallery. The shops are set beside that space. With too many of the new galleries, you feel as though they're selling something, almost the moment you walk in the door. [Though at present, ironically, the AGO's rather barren lobby is actually helped by retailing.] But in a gallery, you shouldn't feel as though you're cutting through a series of boutiques.

From the great hall…?

You have a clear choice of continuing on the ground floor, or moving upstairs to the collections on the second floor. Adjacent to the arrival hall, off the east-west spine, we've introduced a monumental stair. Finally, the Gallery will have a staircase that's appropriate: not so grand that it's intimidating, but certainly inviting, and properly in scale.

So there's a sense of ceremony.

And the route is clear. [With the AGO's existing layout, it's always been a bit confusing even as to how to get upstairs.] As you move along the east-west spine, the Walker Court plays a critical role.

You see that as the heart of the building.

Yes. It acts as a stable nucleus to the galleries. With our design, it should be a more tranquil space, not disrupted by having the entrance come right up. The three courts also provide occasions for views between the floors, and out to the exterior. And they serve as places to bring in natural light.

The Tanenbaum sculpture atrium – or Crystal Court, to use your original term – is a phenomenal space: airy, high. Even in a semi-finished state it registers as one of the great spaces in the city.

It's a kind of treasure to be discovered at the end of a visit.

The glass reads quite green. Was it chosen for that tone?

It does come off a bit greener than I like. But it was certainly deliberately chosen, because of the need for energy reduction and ultraviolet filtering. I've been pleased with the view from the park. The sculpture court looks very handsome sitting in behind The Grange.

An enfilade of vaulted spaces will complete the facade on the north.

When the administration moves, space will be freed up on the second floor, and we'll add three long ensuite galleries for contemporary art. As in Kahn's Kimbell Art Museum, we'll be combining natural with artificial light. [I studied with Kahn. In my view, he really dominates museum design of recent times. Among other things, he probably did more to re-establish the use of natural light than any other architect.] The Gallery will be gaining beautiful, large, white, light-washed galleries, with either maple or polished concrete floors. Perfect for contemporary art. Places where a Jack Bush will be very much at home.

You've designed different spaces to accommodate different kinds of art.

Those three galleries are basically for large-scale works. Like the 40-foot Frank Stella paintings that David Mirvish showed in the '60s. At that time, his was the only gallery that had that kind of space. In the future, the AGO should be able to handle almost anything of that scale.

In contrast, the print and drawing galleries in the southwest wing will be dimly lit, more intimate.

That's where the idea of different 'houses' works well. We'll have a house for contemporary art; another for prints, drawings and photographs, where you move to very different lighting conditions, a more domestic scale….The spaces have been custom designed for different curatorial needs.

So there's a contrast between active dramatic areas and quieter, smaller-scaled ones.

There's a great comparison to music: a Beethoven symphony, for example. You can move through passages with big-scale movements to softer quieter areas. That's what's interesting about dealing with a building that's grown over 200 years. Now you're able to see all the riches the Gallery has.

Meriké Weiler is editor of AGO News.

ART GALLERY OF ONTARIO

APRIL 1991

AGO NEWS

Film Series, April 19 – May 7

Moving Pictures: Films by Photographers

IS CINEMA "SIMPLY A BRANCH OF PHOTOGRAPHY?" MANY OF THE films in *Moving Pictures: Films by Photographers* question this claim by Louis Lumiere, one of cinema's founders. The series demonstrates not so much how photographers have used photography in their filmmaking, but rather, their various confrontations with cinema as a distinct medium.

Organized by the American Federation of Arts, *Moving Pictures* consists of seven thematic programs: documentaries, features, and experimental films made by artists who have also (sometimes primarily) distinguished themselves as photographers. The inaccuracy of Lumière's claim may account for the somewhat surprising fact that few important artists have worked extensively in *both* film and photography. Many dabbled briefly in cinema, but remained primarily photographers: Robert Mapplethorpe, Man Ray, John Baldessari, Henri Cartier-Bresson, for example; on the other hand, Hollis Frampton and Robert Frank abandoned photography in favour of film mid-way through their careers.

Regardless of the genre, all filmmakers have to confront what Michael Snow terms film's "distinctive capacity ... to structure time." In Snow's *So Is This* – part of the series – he uses that cinematic characteristic to engage in a profound meditation on the metaphysics of time. Even the most conventional films in this series (Morris Engel's *Little Fugitive*, Bruce Weber's *Broken Noses*) deal with the structuring of time.

The importance of time in shaping the art of film is clearly seen in Man Ray's work. His *Le Retour à La Raison*, for example, utilizes many techniques he had developed for still photography: solarization, "rayographs" (images produced from the contact of objects placed directly on photographic paper), and the use of negative images, among others. Nonetheless, the ultimate strength of the film lies in Ray's masterful, rhythmic arrangement of various images. Similarly, if one considers *Blue Monday*, a more recent film created as a rock video for the British pop group New Order, the work of photographer William Wegman is evident, but it is Robert Breer's incredibly rapid editing that orders the

Bruce Weber's 1987 *Broken Noses* Photo courtesy American Federation of Arts

experience of the film. (Film critic Scott MacDonald once described Breer's editing strategy as an exploration "of the viewer's perceptual and conceptual thresholds.")

It would be misleading, of course, to argue that the properties of photography have nothing to do with determining the aesthetic merits of the films in question. *Weegee's New York*, for example, shares with his still photography a voyeuristic delight in capturing numerous unsuspecting celebrities on film. Similarly, Robert Mapplethorpe's special talent as a photographer was in portraiture, a skill he carried over into his film work, as can be seen in his charming and eloquent *Still Moving: Patti Smith*.

As a coda to the seven programs from the American Federation of Arts, the AGO series includes the world premiere of Michael Snow's new film, *To Lavoisier, Who Died in the Reign of Terror*, as well as his *See You Later/Au Revoir* (1990). Snow, one of Canada's most significant artists, will be present to introduce the film and answer questions after the screening. – *Jim Shedden, assistant programmer, AGO film department*

Films by Photographers Apr 19 – May 7
Series organized and circulated by the American Federation of Arts, except for the May 7 premiere of Michael Snow's *To Lavoisier, Who Died in the Reign of Terror*. Tour is supported by grants from the National Endowment for the Arts and Eastman Kodak Company's Professional Photography Division. Tickets – $5 each – may be purchased one hour before screentime outside Jackman Hall (entrance via McCaul Street). Or at the AGO's Film Department (Tue to Fri 11am – 4:30pm) or by telecharge with major credit cards. Information: 977-0414 ext260.

Fri, Apr 19, 7pm
Surrealistic Tendencies

Boat Leaving Port (1895); *Lion* (1896); *Feeding the Baby* (1895); *The Wood Cutters* (1896); *The Hoser and the Hosed* (1895); *Russian Dance* (1896); *The Painting Contest* (1896); *Charge of the Cuirassiers* (1896); *Dragoons Crossing the Saône* (1896); *Mounting a Horse* (1897) (dir Louis and Auguste Lumière, each less than one minute, b/w, silent)

Le Retour à La Raison (1923, 3 min, b/w, silent); *L'Etoile de Mer* (dir Man Ray, 1928, 15 min, b/w, silent)

Lichtspiel: Schwarz Weiss Grau (Lightplay: Black White Gray) (dir László Moholy-Nagy, 1930, 6 min, b/w, silent)

H2O (1929, 15 min, b/w, silent) *Mechanical Principles* (dir Ralph Steiner, 1931, 9 min, b/w, silent)

Motions (dir Harry Callahan, 1947, 9 min, b/w, silent)

Tant qu'il y Aura des Bêtes (Lovers and Clowns) (dir Brassaï, 1957, 10 min, b/w)

Navel and A-Bomb (dir Eikoh Hosoe, 1960, 15 min, b/w)

Blue Monday (dir Robert Breer and William Wegman, 1988, 4 min, col, music by New Order)

Tue, Apr 23, 7pm
Visions of America

Manhatta (dir Paul Strand and Charles Sheeler, 1921, 9 min, b/w, silent) Titles from Walt Whitman.

Valley Town: A Study of Machines and Men (dir Willard van Dyke, 1940, 35 min, b/w)

Weegee's New York (dir Weegee, 1948, 20 min, col)

Diary of a Harlem Family (dir Gordon Parks, 1968, 20 min, b/w)

Beauty Knows No Pain (dir Elliott Erwitt, 1971, 25 min, col)

Thu, Apr 25, 7pm
Street Scenes

In the Street (dir Helen Levitt, Janice Loeb and James Agee, 1952, 15 min, b/w)

Under Brooklyn Bridge (dir Rudy Burckhardt, 1953, 15 min, b/w)

The Little Fugitive (dir Morris Engel, Ruth Orkin and Ray Ashley, 1953, 75 min, b/w)

Fri, Apr 26, 7pm
Photojournalism

Eyes on Russia, From the Caucasus to Moscow (dir Margaret Bourke-White, 1934, 9 min, b/w)

Le Retour (dir Henri Cartier-Bresson, 1945, 34 min, b/w)

Living at Risk (dir Susan Meiselas, Alfred Guzzetti and Richard Rogers, 1985, 59 min, col)

Tue, Apr 30, 7pm
Definitions and Experiments

Broadway by Light (1958, 12 min, col); *Theatrical trailers* (dir William Klein, various films, 8 min, b/w & col)

Title (dir John Baldessari, 1973, 19 min, b/w & col)

Gloria (dir Hollis Frampton, 1979, 9 min, b/w & col)

At One View (dir Paul de Nooijer and Menno de Nooijer, 1989, 7 min, col)

So Is This (dir Michael Snow, 1982, 47 min, b/w & col, silent)

Thu, May 2, 7pm
Portraits

Still Moving: Patti Smith (dir Robert Mapplethorpe, 1978, 12 min, b/w)

Isaac Singer's Nightmare and Mrs. Pupko's Beard (dir Bruce Davidson, 1974, 30 min, col)

Broken Noses (dir Bruce Weber, 1987, 75 min, b/w & col)

Fri, May 3, 7pm
Three Meditations

Born to Film (dir Danny Lyon, 1981, 33 min, b/w)

Hunter (dir Robert Frank, 1989, 35 min, col)

Les Années Déclic (dir Raymond Depardon, 1983, 65 min, col)

Tue, May 7, 7pm
World Premiere with Michael Snow
*Snow will be present at the screening to discuss his films:

To Lavoisier, Who Died in the Reign of Terror (1991, approx. 50 min, col) – Premiere

See You Later/Au Revoir (1990, 18 min, col)

Good News for Videophiles

THE AGO HAS GOOD NEWS FOR ONTARIO. TO MAKE VIDEO loans more economical for borrowers outside Metro, we've lowered our out-of-town rates from $13 to $4 a week, plus courier if required. That means past favourites are easily accessible – *Art of the Western World*, for example – as well as recent titles added to the Edward P. Taylor Audio-Visual Centre's circulating VHS collection.

Among these are Kenneth Clark's 13-part *Civilization* series (we've bought two complete sets to meet the expected demand for this passionate, visual journey from the Middle Ages to the mid-20th-C.), plus a series of intimate conversations on art and artists by Rosamond Bernier, "America's most popular art lecturer." (Profiled on *60 Minutes* and in *The New Yorker*, Bernier met Picasso, Matisse and Miró when she worked as an editor, publisher and writer in Europe.) These tapes, shot live at the Metropolitan Museum of Art, give everyone a front-row seat to Bernier's sell-out talks on 20th-century masters. (As well, her four-part *French Impressionism: A School for Happiness* is also available.)

Other recent acquisitions include two films by the Maysles brothers that document (from conception to realization, via a working crew of hundreds) Christo's large-scale installations from the 1970s: the nine-ton orange-nylon *Valley Curtain* and *Running Fence*, which stretched like a 24-mile white sail across California. There are also films-on-video produced by the Arts Council of Great Britain, such as *Scenes and Songs from Boyd Webb* and *News from Nowhere – William Morris: Artist, Writer and Socialist* (the settings in which the English visionary worked help to recreate his life). Another addition, *Feast of the Gods*, produced at the National Gallery in Washington, combines art history with the latest computer-based conservation documenting recent months of restoration that revealed some fascinating details about a great Renaissance painting by Giovanni Bellini. Why was this masterpiece partially repainted by a later artist, Titian? Borrow the video and you'll find out!

Since all of our circulating videotapes are licensed for public performance, they may be shown in classrooms or to groups, provided there's no admission charge. The A-V Centre also lends out 35mm slides, media kits and film classics on VHS for educational use throughout Canada. For details, call the Gallery's A-V loans consultant: 977-0414 ext258.

General Information

Admission (during construction)
Adults $3
Seniors $1 with cards/Fri FREE
Students $1 (full-time with cards)
Family $6 (2 adults & children under 19)
FREE: Members/children (under 12, accompanied)/Wed 5:30–9pm

AGO: (416) 977-0414
Membership: (416) 979-6620

Membership
Young Member $20 (age 25 & under)
Nonresident $30 (100 km beyond Toronto)
Individual $45 Family/Dual $60
Supporting $100 (tax-deductible donation)

Available at the Membership Centre in the lobby and by mail or phone. VISA, MC, AmEx.
Other categories of contributing annual membership, including Curators' Circle, recognize donations at higher levels. Development Office 979-6619.

Notice to Members
From time to time our mailing list is released to arts/nonprofit organizations. To delete your address from the mailing list for third-party use, please contact Membership: 979-6620.

Moving?
Please send or phone in your new address to the Membership Office before you move, referring to your membership number and old address.

How to Order
For tickets, reservations, information, please consult individual listings. Otherwise: a) address department specified b) specify date, name of event, number of tickets c) indicate your name, address (with postal code), phone numbers d) include stamped, self-addressed envelope and cheque payable to the Art Gallery of Ontario.

Please do not combine requests or cheques to different departments.

Services for Disabled People
The AGO has a limited number of wheelchairs available. Ask for large-print floor plan indicating facilities/ramp access.

Gallery Hours
Tue to Sun 11am–5:30pm, Wed to 9pm. Closed Mon.

The Grange Hours
Tue to Sun 12–4pm, Wed also 6–9pm. Closed Mon. Entrance via Grange Park.

Gallery Shops
Mon-Sun 10:30am–5:30pm, Wed 9pm.

Art Rental and Sales Gallery
At 35 McCaul St., 2nd floor. Open Tue to Sat 10:30am–4pm, Sun 1–4:30pm.

Edward P. Taylor Audio-Visual Centre
Tue to Fri 11am–5pm, Wed to 8:30pm.

The Restaurant
Luncheon Tue to Sat 12–3pm, Sun 11:30–4. Dinner: Wed 5–8pm.

The Coffee Shop
Mon to Sun 10:30am–5pm.

Members' Lounge
Open to Members and guests 12–5:30pm, Wed to 9pm. Closed Mon.

AGO NEWS
VOLUME 13 NUMBER 4 APRIL 1991

Editor
Meriké Weiler
Copy Editor
Leila Jamieson
Layout
Marilyn Bouzna-Pyper
Publisher
Anne Greaves, Manager Membership Services

AGO NEWS
is published 11 times a year by the Art Gallery of Ontario
317 Dundas Street West
Toronto M5T 1G4
Telephone: (416) 977-0414

Photo credits: All pictures in AGO NEWS by the photographic services department of the Art Gallery of Ontario unless otherwise designated.

ISSN 0829-4437

Canada Post Postage paid / Postes Canada Port payé
Bulk third class / En nombre troisième classe
S10854 Toronto

Art Gallery of Ontario
317 Dundas Street West
Toronto, Ontario
M5T 1G4

The Art Gallery of Ontario is generously funded by the Ontario Ministry of Culture and Communications. Additional financial support is received from the Municipality of Metropolitan Toronto (Cultural Affairs Division), Communications Canada, The Canada Council, and from its Members and many corporate, foundation and individual donors.